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THE QUEEN AND SOME FAMOUS MUSICIANS.

THE daily papers have fully commented on events connected with the public and private life of our great Queen, whose body this very day leaves Osborne for its last resting-place in the Frogmore Mausoleum by the side of her dearly beloved and long-mourned husband. We, however, propose briefly to notice a few facts, connected with specially distinguished musicians and also music, in which the Queen, although having many and various duties to fulfil, took such interest all through her life.

Her Majesty learnt to play the pianoforte, and—as we know from Mendelssohn's description of his visit to Buckingham Palace in 1842—she was a good vocalist; in those early days, indeed, she used to take part in the palace private concerts. On one programme we find her name down with that of Prince Albert for a duo from Ricci's *Il Disertore*, and on the same evening she also took part with Signori Rubini and Lablache in a trio from Mozart's *Magic Flute*.

Thalberg and Liszt both appeared at Windsor during the early years of the Queen's reign—the former, indeed, twice. When Liszt came to England in 1886, shortly before his death, the Queen again sent for him, and in course of conversation referred to his visit in 1840; her memory, indeed, as she showed on other occasions, was a most retentive one.

As to Mendelssohn, he was specially favoured by both the Queen and Prince Albert, and he paid them many visits. By the way, it may be interesting to note that Mendelssohn was in London the year of the coronation (1838), and saw the noble young Queen as she came out of Westminster Abbey after the ceremony. In 1842, when he improvised before her and Prince Albert on themes

given by the latter, he “played a long time and thoroughly enjoyed it myself.” And Mendelssohn, writing to his mother, gives the reason of the great pleasure it afforded him: the Queen and the other listeners followed his playing “with sympathetic and intelligent interest”; in this casual remark we have a pleasing testimony to the royal lady's genuine taste for music. The other portions of this long letter, and accounts of subsequent visits, also the special notice taken of the composer by the Queen and Prince Albert when his *Elijah* was performed in London under his own direction, are additional proofs that Mendelssohn was a welcome guest, and that his royal hostess, together with the Prince, appreciated his musical gifts and esteemed him as a man of fine culture and pleasant manners. In the year 1855 Wagner conducted the Philharmonic concerts, making, as he was wont, many enemies and few friends. Among the latter, however, were the Queen and the Prince. They heard the *Tannhäuser* Overture at the seventh concert of the season, liked it—nay, more, ordered a repetition of it. The Queen sent for Wagner and said, “I am delighted to make your acquaintance; your composition has enraptured me.” “Her behaviour to me,” wrote Wagner to his old friend Wilhelm Fischer, “afforded me at last an affecting compensation for all the contrarieties and vulgar animosities which I had here endured.” The behaviour of the Queen astonished him all the more from the fact that he was then in a “highly compromised political position.” When Wagner came to London in 1877 he paid a long visit to the Queen at Windsor. These few instances, being concerned with composers of no small celebrity, serve well the special purpose in view, viz. to show the great interest taken by the Queen in music and musicians. Did space admit, much could be told about Jenny Lind, the late Sir Charles Hallé, Madame Albani, and many others who enjoyed not only the favour but also the friendship of the Queen.

THE PROPER BALANCE OF CHORUS AND ORCHESTRA.

(A PAPER READ AT THE CONFERENCE OF THE INCORPORATED SOCIETY OF MUSICIANS, AT LLANDUDNO, JAN. 1ST, 1901.)

BY PROF. EBENEZER PROUT, MUS.D.

FEW of those among us who were present at our Conference in Scarborough last year will have forgotten the great—I may say the surprising—effect of the performance of Handel's oratorio *Alexander Balus*, given as nearly as possible under Handelian conditions. As I believe I was the first to suggest the idea of the revival, and as I was one of those who took the most active part in its preparation, I felt a very special interest in the success of the experiment; and though the part I took in the performance, and my position in the middle of the orchestra, prevented my judging of the full effect of the music in the body of the hall, I was very glad to hear from the members of the audience the unanimous opinion that the result far surpassed any expectations that had been raised.

For the sake of those who were not present on that occasion, it should be said that the performance was modelled as far as possible, as regards the composition of chorus and orchestra, on a performance of the *Messiah* given at the Foundling Hospital on May 3rd, 1759, which would have been conducted by the composer himself had not his death a few weeks previously rendered it impossible. It is at least certain that the balance of chorus and orchestra was one of which Handel did not disapprove. The orchestra employed at Scarborough consisted of 10 violins, 3 violas, 3 violoncellos, 2 double basses, 2 flutes, 4 oboes, 4 bassoons, 2 horns, 2 trumpets, a pair of kettle-drums, a mandolin, a harp, a harpsichord, and an organ, making a total of 37 instrumentalists. Against this force was a chorus of 24 voices, six to each part. It is hardly needful to add that these were all picked singers; to use a common expression, there were "no passengers in the boat."

It is not at all surprising that when the relative proportion of chorus and orchestra became known, a general opinion should have been expressed that the voices would be altogether overpowered by the instruments. You will remember how completely that prediction was falsified. Even in the choruses in which the full orchestra was employed, the voices held their own without the slightest difficulty; and I will venture to affirm that a far more adequate and satisfying rendering of Handel's music was heard from that small body of performers than is obtainable from our large festival societies, with their overgrown choruses and utterly inadequate orchestras.

The subject on which I am going to address you this morning is one which I have had on my mind for many years, and to which I have often thought of calling attention in one of our musical papers. Our Scarborough performance offers me a good text for my remarks; and I could desire no more suitable audience, nor one more fitted to discuss the matter impartially and intelligently than that which is assembled here this morning. I do not for a moment expect that the views I am going to enunciate will meet with universal approval; on the contrary, I anticipate a good deal of opposition; but the subject is, from an artistic point of view, of so great importance, that I am sure that the ventilation of the question can do nothing but good.

It will be well to commence this investigation by ascertaining what was the usual balance of chorus and

orchestra in the latter half of the eighteenth and the first part of the nineteenth centuries. Unfortunately we have no actual documentary evidence as to the exact strength of the chorus and orchestra with which Handel produced his oratorios; but the Foundling Hospital performance, already referred to, shows that there, at all events, the orchestra outnumbered the chorus.

With regard to Handel's great contemporary, Sebastian Bach, we are able to give in his own words the constitution of the choir and orchestra for which he wrote at Leipzig. In Spitta's great work on Bach (vol. ii, p. 247 of the English translation) will be found a memorial which Bach wrote on August 23rd, 1730, and presented to the Leipzig Town Council. He heads it "A short but indispensable sketch of what constitutes well-appointed Church music, with a few impartial reflections on its present state of decay." In this very important and most interesting document, Bach gives an account of the various choirs which had to be provided by the scholars of the Thomasschule, criticizes the individual pupils, etc. A good deal of the report does not bear at all upon the subject of my paper; but one part of the document throws much light on what Bach considered the proper proportion between vocal and instrumental performers. After pointing out that there were four churches the choirs of which were furnished by the foundation scholars, and that at three of these there was full musical service with *obbl. gatto* instrumental accompaniments, he proceeds:—

"To each of these musical choirs there must belong, at least, three trebles, three alti, three tenors, and as many basses, so that if one is unable to sing—which often happens, and particularly at this time of year . . . —a motett may be sung with at least two voices to each part."

Then follows a parenthesis, to which I wish to call your special attention:—

("N.B.—How much better it would be if the *Coetus* (i.e. the company of singers) were so constituted that four were available for each part, and each choir thus consisted of 16 persons.")

You will see from this that Bach appears to have considered a choir of four voices to a part sufficient for all ordinary services with orchestral accompaniment. He then proceeds to enumerate the orchestra needed to accompany such a choir. Here are his words:—

"The instrumental music consists of the following parts:—2 or even 3 first violins, 2 or 3 second violins, 2 first violas, 2 second violas, 2 violoncellos, 1 double bass, 2 or if needful 3 oboes, 1 or 2 bassoons, 3 trumpets, and 1 kettle-drums. Added to this, church music is often composed for flutes, of which at least two are required."

It will be seen that this gives a total of 20 instrumentalists, taking the smaller of the alternative numbers (and of 24, taking the larger), including three trumpets, as against 16 singers. Besides this, there is the organ, of which Bach makes no mention, most probably because he played it himself. As a matter of fact, in Bach's own choir, he seems to have had only 12 singers against the 20 instruments; and the scores of many of the Church-Cantatas written for Leipzig show that he had no hesitation in employing the whole of this orchestral force to accompany a choir of three voices to a part. It is a fair inference from the words I have quoted, that four voices to a part would have satisfied all his requirements.

It is worth noticing that the balance of chorus and orchestra indicated by Bach in the document just referred to, is approximately the same as that in the Foundling performance of the *Messiah* referred to at the beginning

of this paper, in which there were 23 in the chorus and 33 in the band, besides the organ.

It may be argued, not unreasonably, that the cases just adduced are exceptional, and that the smallness of the chorus in both instances probably arose from the fact that either there was no room for more, or that, as with Bach, no more were obtainable. But to this argument there is a cogent reply. I have unfortunately been unable to procure any statistics, as to the exact composition of the chorus and orchestra employed by Handel for the production of his oratorios. There is a tradition that he had twelve first and twelve second violins in his orchestra; and his contemporary Quantz, the celebrated flute-player, wrote in 1734 in his *Memoirs*, "Handel's band is uncommonly powerful."

But although further reliable details on this point seem unattainable, very important evidence as to what was at that time considered to be the correct proportion of voices and instruments is furnished by Dr. Burney's account of the Handel Commemoration in Westminster Abbey in 1784—just twenty-five years after the composer's death. At that time, be it remembered, the tradition as to the correct manner of performing Handel's music was perfectly fresh; the conductor of the music, Mr. Joah Bates, had heard the performances of Handel's works under the direction of the composer himself. The festival at the Abbey was on the grandest scale; and we cannot doubt that every effort was made to do the fullest justice to the music. What was the relative strength of chorus and orchestra on that occasion? The band numbered 250, and the chorus 275. It cannot be maintained that this proportion was the result of inability to obtain more singers, because a few years later (in 1791) we find a chorus of 563 voices employed at another Handel Festival in the Abbey, the number of the band being then raised to 504. Can any possible reason be assigned for the great strength of the orchestra than that this was the usual proportion, and that it was in accordance with the composer's intentions?

But there exists abundant evidence to prove that these were not exceptional cases. Mr. W. H. Husk, in his "Account of the Musical Celebrations on St. Cecilia's Day," quotes a notice from the *Salisbury Journal* of September 30th, 1752, of the Musical Festival held in that city on the 27th and 28th of the same month. In this notice we read, "The vocal performers were eighteen in number. . . The instrumental performers consisted of 16 violins, 2 hautboys, 2 tenor violins, a bassoon, a harpsichord, 4 violoncellos, 2 double basses, with French horns, trumpets, and drums." This, it will be seen, gives a band of 33 against a chorus of 18.

A similar proportion seems to have obtained in Germany. At a festival performance of the *Messiah*, given in the cathedral of Berlin in 1786, under the direction of Johann Adam Hiller, the chorus numbered 118, and the orchestra 186.

My friend Dr. Cummings has kindly allowed me to examine a large number of programmes and word-books, from his library, of concerts and festival performances given between the years 1790 and 1840. I trust I shall not weary you if I give some statistics that I have compiled from these programmes. They have an important bearing on my subject, as proving that the swamping of the orchestra by the chorus is a thing of quite modern growth.

Let me first speak of the Ancient Concerts, which at the beginning of the last century were the only periodical concerts in London at which orchestra and chorus were combined. They were established in 1776, and continued till 1848. The complete programmes of the twelve

concerts given each year were published in a volume; each contains at the beginning a list of the subscribers and a list of the performers. The earliest which I have examined is that for the year 1790, when the chorus and orchestra each numbered 43. Fifteen years later the chorus had very slightly increased in proportion to the band, there being 57 singers to 49 in the orchestra. These proportions remained practically the same for nearly thirty years, as the following figures prove:—

In 1812	...	Chorus, 55	Orchestra, 48
" 1817	...	" 64	" 48
" 1821	...	" 64	" 49
" 1832	...	" 70	" 51

But in 1840 we find the proportions equalized again, there being 68 in the chorus and 66 in the orchestra. It must be remembered that during the whole of this time the Society was the leading musical institution in London.

Nearly the same proportion is found in the large provincial festivals of the same period. At the Birmingham Festival of 1820, there was an orchestra of 81 against a chorus of 134. From Crosse's "History of the York Festival of 1823" we learn that on that occasion the band consisted of 182 and the chorus of 285. Three other festivals were held in the same year, the figures of which are instructive. At Birmingham the numbers of band and chorus were respectively 92 and 139 (or about 2 to 3); at Liverpool, 72 and 84 (just 6 to 7); and at Gloucester, 47 and 83 (about 4 to 7).

I could adduce any number of similar instances; but I have surely given sufficient facts to prove that during the first half of the last century the proportion, at the most important musical performances, of the orchestra to the chorus was in general about 2 to 3, sometimes as much as 3 to 4. It is very seldom, excepting at the opera, or in Roman Catholic churches, when High Mass is sung with orchestral accompaniment, that one has an opportunity nowadays of hearing anything at all like this balance of tone. Yet even now occasionally, though far too seldom, performances are to be heard in which due importance is given to the orchestra. Last January a performance of Handel's *Messiah* was given at the church of St. Eustache, Paris, with an orchestra of 175 and a chorus of 125.

(To be continued.)

THE PERFECT PRIG.

I WILL not attempt to define the word "prig." We all know what it means; we are continually rubbing up against Pharisees of all sorts and conditions. In music the prig is as rampant as elsewhere, and there are many branches of the same family, differing widely in some characteristics, but agreeing in their steadfast opinion that their "superior" views are the only views which should be held by a cultured gentleman. The self-sufficiency of the prig is overwhelming; you can but sit and gasp in astonishment that any man should have so exalted an opinion of his own ideas, or live for any length of time in so rarefied an atmosphere. After considerable study of the species as it manifests itself in music, I have come to the conclusion that its hotbed is either an unemotional temperament or a racial dislike of emotion, and especially of simple emotions. It is a trifle vulgar to be enthusiastic, and more than a trifle vulgar to show it. That is the first article of faith of a perfect prig. But there are exceptions; you may be, and indeed must be, enthusiastic over some branch of music hidden from the vulgar gaze. It does not much matter what it is so long as it is not a subject of common enthusiasm; may expend

your enthusiasm on harpsichords or on eighteenth-century Italian music, but as soon as too many people share your enthusiasm you ought to find a new subject. But, first of all, you must have a horror of emotion, which you should call sentiment, or, better still, sentimentality; for the last suggests a shockingly weak and inexplicable state of mind. But let me give a few of the specimens of prigs I have met. They are not isolated specimens, but are very well defined general types.

It is safe to admire Bach—all prigs admire Bach. But here you must be careful. The great composer is worshipped by so many musicians that to be enthusiastic is not very distinguished. You must hedge round your enthusiasm. Do not, then, admire too much his beautiful instrumental arias. The man in the street can admire them; they speak to all humanity. The perfect prig will not say much about this melodious side of Bach. If he is very perfect indeed he will hint that Bach was sometimes too sentimental; at any rate, that is not what *he* admires in the great composer. He worships Bach's "aloofness" from emotion. To most of us a Bach prelude and fugue are full of emotion; the man—and what a real man he was!—speaks to us in every bar. You can distinguish between the Bach prig and the genuine lover of Bach by his views on the performance of the master's works. The prig always speaks of dignity, breadth, and virility, but these fine qualities must not be dimmed by anything approaching emotion, for there you have that low, unspeakable thing—sentiment. We all admire Joachim's playing of Bach—of the famous Chaconne especially; and we also admire Ysaye's Bach playing, in which some of us find dignity, breadth, and virility warmed to a more human life. But, at any rate, we can admire both. The prig cannot, or will not. He sets Joachim against Ysaye, and I have even heard a very perfect specimen of the prig openly express his pleasure, on coming late to a concert, that he had missed hearing Ysaye play a Bach composition as encore. "How much bear's grease was there in it?" asked he of a friend, meaning sentiment by "bear's grease." Then, in Bach's choral works he will greatly admire singing, no matter how out of tune it may be or lacking in clear-cut rhythm, if it be but meritorious in tone colour. The choruses must not be sung with anything approaching light and shade. Then you have the prig's Bach.

With Beethoven it is the same. The prig will not admire the earlier work of the master—the very early music he sometimes admires because it is so Mozartean. A friend of mine, who is not quite a perfect prig, but has many of the characteristics of one, actually objected the other day to the *Adagio cantabile* of Beethoven's Quartet in G major, the second of Op. 18, as being too sentimental, and he even preferred this charge against Beethoven's music as a whole. "When I hear a slow movement of that type, I can always see a charming young woman leaning her face on her hand." That settled it. Any music that a charming young woman could appreciate must be sentimental, and not at all a fit subject for the admiration of a cultured amateur. The prig admires Beethoven, of course, but his admiration is tempered with a "sniffing" criticism. Too many people worship Beethoven, and popularity makes the prig suspicious. I feel sure he will soon throw over Brahms on that account, as he has already thrown over Wagner. As in the performance of Bach's music, so in the performance of Beethoven's the prig has very fixed ideas as to the right spirit in which the master's music should be interpreted. With older men a love of metronomic rigidity is natural, since their early life was passed in listening to performances of that kind in the days when the conductor was merely a time-beater and the orchestra

could not have played as it can now if it had been asked—which it was not. But the young prig or the prig of middle-age has no such excuse. He was not brought up on metronome conducting. His reason for objecting to an emotional interpretation, or one in which the conductor does attempt to extract all the beauty from the music, is simply that the work is then tinged with emotion, to the sacrifice, he thinks, of its intellectual appeal. The prig, too, has strange ideas as to an ideal Beethoven pianist. As far as I can judge, a player of Beethoven's sonatas should lack beauty of touch, a subtle sense of phrasing, and a power of singing. He should be dry, angular, and heavily explosive. And the same thing applies to the Brahms pianist. Brahms himself is in danger of being thrown over by the prig, as I have already said, because the common person of the concert-room is beginning to admire his music. I do not think the real prig consciously regulates his enthusiasms by popularity, but his attitude of mind is so instinctively towards the worship of gods strange to the multitude that when these gods are generally accepted his ardour for them cools.

Although the true prig objects to Wagner on the score of his sensationalism, the perfect prig has not quite thrown Wagner over. His music-dramas cover so wide a field that it is possible to admire certain parts of them which the ordinary man in music overlooks. For the sake of this the prig condones Wagner's quite savage emotionalism. It amuses him to watch the energy with which German singers act, and the slightest hitch in stage machinery arouses in him a very disproportionate anger.

Even worse than this intellectual type of prig is the reactionist. I am not sure that he should be placed in the category of prig, but the prig is so often a reactionist, and the reactionist is so often a prig that you can hardly separate the two. "I do not hold with reaction," said Verdi to an interviewer recently. "We all have to march with the times, but it would be wrong to think that we can throw the past overboard altogether." That is the view of all thoughtful men. The reactionist, however, is not thoughtful. He differs from the perfect prig in that. The reactionist is generally a decadent lover of beauty and grace in music. In his heart of hearts he thinks music found its highest expression in Mozart, and he hankers after harpsichords and the old harpsichord music. The only composer of the moderns for whom the reactionist entertains any kind of consideration is Chopin. Wagner is his *bête noire*. He will gravely tell you that he finds the dull monologue, "Tu décides son sort," from Gluck's *Iphigénie en Aulide*, more full of real dramatic feeling than anything Wagner wrote, and is quite sure you would, too, if your ears had not been spoilt by the *Ring* and *Die Meistersinger*. Personally, I rather like the reactionist, though I admit he is in many ways more hopeless than the perfect prig. The reactionist does at any rate take a sensuous pleasure in music, whereas the prig would not be a prig if he did. Of course, I have sketched but few types of prigs, and those only in broad outline. There is one type, however, which I may briefly mention: the professional prig. He does not mean badly, I am sure, but in his speeches and articles on what he calls the safeguarding of the profession, he shows a lamentable lack of grasp of things as they are. He will fulminate, for instance, against the cheap music-teacher, and pity the "dupe" (otherwise pupil) who falls into that teacher's hands. "Music lessons at sixpence an hour," exclaims the professional prig; and he expects you to share his horror. But if you are not a teacher of music and know a little about the world we live in, you are aware that music-lessons from sixpence or a shilling each are an absolute necessity

to the poor. I have no doubt many of the teachers who work for so small a sum are fairly incompetent from the professional prig's standard, but I also know that many are quite capable of teaching the piano up to the point which they profess, and that if they were withdrawn from the profession the children of the poor would learn no music at all beyond what they are taught at board-schools. I am old-fashioned enough to think that even a smattering of music is better than no music at all. By all means build and endow public schools of music at which lessons could be obtained at a cheap price, but until that is done the sixpenny teacher has her uses. In conclusion, I ought to say that no prig is a prig in his own sight, and that the accusation has been often hurled against myself.

EDWARD A. BAUGHAN.

THE PHILOSOPHICAL SIDE OF SOME LAWS OF HARMONY.

BY LOUIS B. PROUT, A.R.A.M.

(Continued from p. 4.)

I.—THE TONAL PRINCIPLE.

AS it is not the object of the present articles to enunciate a complete system of harmony, no attempt need be made to deal exhaustively with this subject; a few general statements, indeed, must here suffice.

1. As already admitted, the tonal system rests upon an acoustical basis; a tonic, though arbitrarily selected, must have a close natural affinity with the notes which it is to govern; the *king* must be near of *kin* to his subjects if his sway is to be marked by perfect harmony. Now every acoustician knows that the most perfect of all consonances is the octave (ratio 2 : 1), but in practice this is found *too* perfect to give us a complete musical system, each note being virtually a duplication of the others. The next most perfect interval, the 5th (ratio 3 : 2) is therefore the one upon which—as already stated—our whole tonal system rests.

2. The "circle of 5ths" is a fallacy of "temperament," but as modern harmony has been evolved from the tempered scale, the psychical element here overrides the physical, and our "fallacy" is made the primary doctrine of our faith!

3. From this "temperament circle," aided by a glance at the next simplest ratio 5 : 4 (4 : 3 is but an "inversion" of 3 : 2), we deduce our "diatonic scale," or our *key material*, pure and simple. Postulating a tonic, and remembering that it is not a *beginning* but an arbitrarily selected point in "infinite space," we naturally accept as its concomitant "primary notes," the perfect 5th *above* (dominant), and perfect 5th *below* (subdominant).

For our "secondary notes," we have two courses open : (a) We might proceed on the same principle as with the primary notes, balancing each note on the sharp † side by a correlated one on the flat ‡ side; the result, assuming C to be our tonic, would be—

e♭ b♭ F C G d a.

* It may be worth while to point out that the range of perfect 5ths is really infinite as space itself, and that we musicians simply utilize as much as we can bring within our own cognizance. The *tonic* is not the foundation of a musical universe, perhaps hardly even of a musical "solar system"; but rather the little planet upon which we take our stand, and from which we measure the distance of those other bodies which are within our ken. Nor has any musician the right to dogmatize as to which is the extremest "double sharp" or "treble sharp" which will ever be discovered; as soon might the astronomer lay down the like arbitrary dicta concerning his science.

† It is hoped that these important conceptions need no explanation; every move *upward* in the circle of 5ths is on the "sharp" side, every move *downward* is on the "flat" side.

This is the old Dorian Mode, but is open to some serious objections from our modern harmonic point of view, and is nearly obsolete. It ignores absolutely the ratio 5 : 4, and as a result gives the major 3rds where they are not most wanted.

(b) We might choose all our "secondary notes" on the *sharp* ("generated") side of the tonic, thus making all the notes of the scale except the sub-dominant * "lineal descendants," so to speak, of the tonic itself; the result of this will be—

F C G d a e b

This has been selected as the normal major scale, not only because of its "line of descent," but still more because of its satisfactory "glance at the next simplest ratio 5 : 4," i.e. because it includes in the scale the 5th harmonic of each of the three primaries. (The acoustical difference of a "comma" between the A, E, and B given in the circle of 5ths and those given as 3rds of F, C, and G, is bridged over by "temperament," and the same note serves the double function.)

4. The minor scale is still more artificial, but demands the same attendant primary notes. Its secondary notes, in the primitive "Æolian" form, are obtained largely on the *flat* side of the tonic; i.e. the 3rds of the three primary notes are selected at a ratio of 6 : 5 instead of 5 : 4, thus—

a♭ e♭ b♭ F C G d

The modern harmonic form craves a "leading note," and obtains it from a higher remove on the "sharp side"—

a♭ e♭ * F C G d * * b♭

5. The chromatic scale utilizes all the material furnished by both major and minor, and pushes the boundary one place further in each direction—

d♯ a♯ e♯ b♯ F C G d a e b f♯
d♯ a♯ e♯ b♯ F C G d a♯ e♯ b♯ f♯

I have given it twice to indicate its aspect first in relation to the major key, and then in relation to the minor; primary notes are indicated by capitals, secondary diatonic notes by small letters, and chromatic notes by italics.

6. The difference between primary and secondary notes is extremely important, and should constantly be kept in view; that between diatonic and chromatic notes is, if possible, even more important; the latter being really borrowed from some other key, or, so to speak, subjects of some other king pressed into the service of the one who, at the time, is master of the situation.

7. To sum up:—The tonal elements are—

I. Diatonic, or native: (a) Primary, forming the aristocracy; (b) Secondary, or plebeian.

II. Chromatic, or alien.

Modulation is a general revolution or complete upheaval of the system; anyone who has followed our analogies thus far will readily see the application in individual cases; a few of the more striking points will be dealt with in the sequel.

II.—THE ACOUSTICAL PRINCIPLE.

Dr. Prout has, I venture to say, *more* than done justice to this in his "Harmony: its Theory and Practice," not only in Chapter II., but even in some of his subsequent rules and references. Moreover, even the elementary treatises on musical theory generally go fully into the classification of intervals and their leading characteristics.

* Miss Oliveria Prescott has happily compared the sub-dominant to an old grandfather no longer at the head of the family, but to whom a place of honour is still assigned in the household.

Therefore nothing further is here needful than a reminder that any point of harmony or melody which is dependent upon the nature of the interval separating two sounds, but not directly upon the influence of a tonic, will be regarded as referable to this principle.

(To be continued.)

THE SIXTEENTH ANNUAL CONFERENCE OF THE INCORPORATED SOCIETY OF MUSICIANS.

THE Conference held at Llandudno this year (Jan. 1st to 6th) was distinguished by the papers read by Dr. Prout, Dr. F. Sawyer and Mr. Sidebotham, by the increase in the number of members who attended, and by the beauty of the spot, enhanced by the perfect weather with which the proceedings were favoured. The musical performances did not consistently maintain the uniformly high standard of last year's Conference, but the performance of the operetta redeemed much that was not so good—albeit we might have preferred the serious programmes to have out-distanced the comic in preparation, rehearsal, and performance. As on former occasions the proceedings were varied by excursions to places of interest—Conway Castle, etc.—and by the warm welcome expressed in Lord Mostyn's and municipal arrangements to greet and recognize the Society.

No new departure marked the official proceedings. The scheme of an orchestral concert for the production of new works by native composers, proposed by Dr. Cowen and adopted at last year's Conference, fell through for reasons easily understood—more easily understood than the published conditions of application seem to have been! These conditions are to be more fully explained, additional time will be granted for the preparation of works to be submitted, the committee of selection is remodelled, and it is hoped that the result at next year's Conference in London will go far to make up for a very general feeling of disappointment this year.

In the matter of examinations and the "Questions Book," it seems that Ephraim is still joined to his idols, so we must let him alone and dig about him another year also, in the hope that twelve months will bring another year's sense to the young society.

All felt it to be peculiarly fitting that "the beloved Professor" presided at the first meeting of the new century on Tuesday forenoon, January 1st. Dr. Prout's subject, as we indicated in our report of last year's Conference, was the proper proportion of orchestra to chorus in the performance of choral works. It was doubtless suggested by the triumphant success of *Alexander Balus* at Scarborough, when the number of players and singers corresponded to the proportion known in Handel's time. The paper appears in another column, so we need not refer to it further.

Dr. Sawyer's paper on "Art for Art's Sake," proved on Wednesday morning no less interesting, nor less stimulating.

On Tuesday afternoon Mr. Rogan, Bandmaster of the Coldstream Guards, read a paper on "Military Music and Military Bands," in which he seemed to advocate the retention of the high pitch. Tuesday evening was occupied by the reception given to the members by Lord and Lady Mostyn. The noble host was unable to be present owing to indisposition, and Lady Mostyn did the honours on his behalf. In the evening Dr. Blow's "New Year's Ode" was performed by thirty singers and twenty instrumentalists, under Dr. Mann's direction. The success

of the similar enterprise at Scarborough makes us regret all the more, while it lays an imperative duty on us to record the fact, that owing to avoidable contingencies the performance was highly unsatisfactory. The fine music was greatly enjoyed by those who could get past its unfortunate rendering. The greatest feature of the miscellaneous programme which followed—indeed one of the features of the Conference itself—was undoubtedly Mr. John Dunn's magnificent interpretation of Bach's Chaconne, which was greeted with a storm of applause. The rest of the programme calls for no very favourable remark about either choice of compositions or performance.

On Thursday morning Mr. Roeckel read a paper on "Singing, Past and Present," and in the afternoon Mr. Sidebotham gave an interesting *resumé* of the movement towards Registration which culminated in the Bill introduced into Parliament last session, along with many valuable remarks on its prospective results. Mr. Sidebotham's paper was followed by a discussion, to which most of the authorities on the subject present at the Conference contributed. Most of these were evidently in favour of the movement; others accepted the scheme as inevitable, and endeavoured to point out difficulties and dangers which would have to be foreseen and guarded against if possible. A few chose Gallio's attitude in public, and many more showed him sympathy by staying away from the meeting—caring for none of these things.

In the evening the comic operetta entitled *The Battle of the Orchestra*, written by Mr. Bernard Page, and composed (without collaboration) by no fewer than eleven distinguished members of the society, was performed at the Pavilion with complete success. The work itself is a piece of most excellent fooling, and it was most excellently humoured in the performance to the top of its bent.

On Friday forenoon the Annual General Meeting of the Society was held under the direction of Mr. Westlake Morgan, organist of Bangor Cathedral. The chairman made some caustic remarks, and offered valuable advice in connection with the conduct of the Eistedfodan, and the devotion of the Welsh to the sol-fa notation. A motion by Dr. Shinn led to some plain speaking about the I. S. M. "Monthly Journal," and a recommendation to the General Council was agreed to.

The Conference was brought to a pleasant close by the customary banquet. Dr. Prout occupied the chair, and toasts were proposed by the chairman, Dr. Sawyer, Mr. Franklin Peterson, and others.

Next year's Conference will be held in London, from December 31st onwards; the elected chairmen are Dr. W. H. Cummings, Dr. Harding, Dr. Shinn, and Dr. Smith.

CONCERNING MUSIC IN BRUSSELS.

(From our Travelling Correspondent.)

WHEN some months ago I wrote you concerning the opera in Brussels I think I mentioned that everyone here was wondering how the new directors would succeed in their enterprise. It was not until lately they had an opportunity of showing what they really could do. New brooms proverbially sweep clean, but in an opera-house they do not always do it right away. There are everlastingly innumerable difficulties in the way of beginners; and when the Municipal Council of Brussels voted these beginners into power there were even more of them than is ordinarily the case. To begin with, the decision was taken after all the leading artists of Europe had signed their contracts for the present season. The directors,

however, managed to secure an excellent soprano, Litvinne; a promising *débutante*, Doria, a pupil of Madame Marchesi, who has more than fulfilled the expectations formed of her; a fine bass, Vallier; a baritone who, if his voice is a little worn, is yet a most splendid actor, Seguin; a charming little light soprano, Thiery. These were all. Henderson, the other tenor, may yet do something, but he has a tremendous lot to learn as regards both his voice and his acting. Miranda is Miranda—that is all I care to say about her. Maubourg is useful in many ways; Madame Duval-Melchisedec had a noble voice and stage presence, but impedes her own progress in the operatic world and troubles the management by apparently taking immense pains to sing out of time. I regret to say she has left the Monnaie. You will remark that I called Henderson "the other tenor," but at the outset a first one had to be found. Almost all the good tenors in Europe had already signed for the season. What was to be done? Obviously some one *had* to be discovered. One was discovered. But he, too, had signed for the season. What now was to be done? Obviously, offer him such terms as would induce him to break his contract, and undertake to pay any penalty that might thereby be incurred. That *was* done. And since the matter has long since been made public I am giving no one away when I say that the directors have paid the penalty, or are about to do so, and consider Dalmores well worth the money. I think so as well. They might have gone a long way further before finding so able a man. He is an excellent musician; for his livelihood he used to play the first horn in the Lamoureux orchestra (fancy an opera tenor playing the horn well enough to gain his daily bread!), he plays the 'cello for his own amusement (fancy an operatic tenor playing any instrument for his own or anyone else's amusement!), and he has a fine robust tenor voice. It is true that its rather reedy quality does not immediately tickle the ear, but after hearing it a couple of times one grows quite to like it. After all, Jean de Reszke himself has not naturally a very beautiful voice; it is a "made" voice, and though he uses it with superb skill, one often is bound to remark that it is a made voice. So, with Dalmores the new directors started out.

When they produced *La Bohème* of Puccini they showed at any rate what they could do in the way of mounting a piece with sufficient gorgeousness. Their stage manager looked after the crowds on the stage with plenty of skill, and made his effects with unerring aim. The various principals—Thiery, Maubourg, and so on—were in their respective ways quite excellent. The band was poor—and poor, it may be remarked in parenthesis, it will always be so long as Mr. Dupuis is conductor, or has learnt no more of the theatre than he at present knows. But the production, though it met with no immediate success, was anything rather than dishonourable to the management; and though, frankly, I detest *La Bohème*, I am pleased for the directors' sakes that the subsequent course of the work, as played at Brussels, has been highly profitable.

After *La Bohème* there was a pause. *Tristan* was announced as in active rehearsal. But the worst of the rehearsals seemed to be that the more there were of them the farther off the work seemed from performance. Yet at last a definite date was announced. After a wearisome spell of *Faust*, *Roméo et Juliette*, *Hamlet*, *Aida*, *Les Huguenots*, *Guillaume Tell*, and the rest of the tedious repertory, one felt as a wanderer in the desert, hungry, thirsty, fatigued, who at length smells water afar off, and sees, perhaps only in imagination, the cool shelter of palms. The artists were Litvinne as Isolde, Doria as

Brangaene, Seguin as Kurwenal, Vallier as King Marke, and a gentleman whose name I cannot remember as Melot. Let it be said at once that the first night was an almost unqualified success. Litvinne, though a trifle chilly, sang the music of Isolde with her most beautiful voice and in her most artistically finished manner. She was unfailingly accurate; her gestures, slow, deliberate, anything but spontaneous, were always just and in perfect accord with the music. She, more than anyone else, steadied the whole representation. Whenever the orchestra was a little at sea or one of the other principals was a little shaky, or through nervousness forgot his or her part for a few bars, she came to the rescue, and by singing with admirable decision saved the situation. At the end of the second act she was simply magnificent. She is better in pathetic than in passionate music. Her rendering of the Death-song was above all praise. She infused into the music the true ecstatic emotion. She has improved enormously since she sang at Covent Garden with Jean de Reszke a few years ago. Doria as Brangaene was wonderfully good for a *débutante*. Brangaene is about the most terrible part that could be offered a young artist for a commencement; but Doria came through triumphantly. Her voice is rich, full, warm, and at the same time clear; her gestures are appropriate, though pathetic and often graceful rather than strong and imperious, as Brema's are; her stage appearance is decidedly in her favour. Seguin was, next to Bispham and van Rooy, the best Kurwenal I have seen. Vallier's Marke was marvellous. To sing that long appeal at the end of the second act without boring the audience demands musicianship, fine vocal art, and a complete understanding of the drama. Vallier accomplished the feat, and if there had been an opportunity for applause when he had concluded, the enthusiastic audience, one may be certain, would have had him back many times. Dalmores also was, after Jean, the best Tristan I have seen. His voice, as has been said, is a little reedy—one might almost say acid—yet grows on one; his vocal art, not yet of the highest quality, is yet good and rapidly improving; his appearance and acting are both dignified; and often he became truly passionate in the Jean manner. The orchestra was, both on this and on subsequent nights, very poor; Mr. Dupuis does not understand his Wagner; and moreover he has no control over his men. However, thanks mainly to Litvinne, as I have remarked, the thing came off very well; and during the remainder of my stay in Brussels *Tristan* was my one frequent source of solacement.

Besides this there was little of musical interest in that barren city. Ysaye conducted finely at some of his concerts; and Mottl's visit was a godsend to me. His playing of the orchestra was magnificent. At his concert Litvinne and van Rooy sang gorgeously. An eager public crowded to hear a programme that has long been hackneyed in London, showing me clearly that London is not a little in front of Brussels so far as music is concerned. At some future time I shall discuss the question more fully: for the present I must be content simply to note the facts.

P.S.—Nothing notable has happened. But presently Massenet's *Werther* will be given, and after that some of the operas of the *Ring*, with Mottl at the conductor's desk.

LETTER FROM LEIPZIG.

ZÖLLNER's opera, *Die versunkene Glocke*, will not, we fancy, achieve the success which we ventured to predict for it; in the course of two weeks it has, in fact, only been repeated *once*.

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It almost seems as if the public were weary of those operas whose composers try to follow in Wagner's footsteps, but without his genius; not a single one of such operas has obtained a firm footing on any stage, whether its composer be Siegfried Wagner, Weingartner, d'Albert, Schillings, Chabrier, Sommer, Zöllner, Prüfer, Pfitzner, Alexander Ritter, etc., etc., whereas many an opera of an earlier style, as, for instance, *Mignon*, *Carmen*, *Das goldene Kreuz*, *Cavalleria Rusticana*, *I Pagliacci*, and even such shallow operas as *Der Rattenfänger von Hameln* and *Der Trompeter von Sakkingen*, enjoy widespread popularity. *Die versunkene Glocke* is on Wagner lines, without, however, being a slavish imitation. The music is altogether refined, yet content, almost without exception, to illustrate word and situation; rarely, indeed, does it rise to independence, to well-constructed, architectural periods. The instrumentation is skilful and admirably coloured, but the constant employment of high positions for the violins becomes wearisome.

At the 9th Gewandhaus Concert two works were performed, of which (as stated in Dörfel's festival pamphlet) one, the Overture to Reinecke's *Kobold*, for nearly fifty, the other, Brahms's 2nd Symphony in D, for over twenty years, has formed part of the *répertoire* of the Gewandhaus Concerts. Both were finely rendered and warmly received. A new 'cello concerto by our native musician, Julius Klengel, created a highly favourable impression. Beneath the notes lies fine invention. The concerto displays finished form and appropriate scoring, while the writing for the solo instrument is grateful. The composer-performer received quite an ovation, and after his solo pieces was compelled to grant an encore. The solo vocalist, Fräulein Therese Behr, from Berlin, also won great success by her rendering of Gluck's "J'ai perdu mon Euridice," and of songs by Brahms and, especially, Schumann.

The 10th Gewandhaus Concert was devoted to Beethoven. The programme consisted of only three numbers, but these were of prime importance—the "Egmont" Overture, the pianoforte Concerto in G (interpreted by Mr. Lamond), and the "Eroica" Symphony. We are not able, unfortunately, to bestow unqualified praise on the renderings of the works named. Mr. Lamond played the Concerto without warmth and in too academical a style. And why did he not play the original cadenzas written by Beethoven? In selecting those of Rubinstein he did not show very refined taste. As regards the orchestral works it was impossible to agree with the frequent *tempo rubato*. The Scherzo of the "Eroica," however, was *enlevé* with fine effect.

The Bach-Verein, under the direction of Capellmeister Sitt, gave a most successful performance of Bach's Christmas Oratorio. Sitt does not pander to the modern bad habit of robbing the Bach work of its grandeur by exaggerating the *fortes* and the *pianos*, and for this he deserves praise and thanks. The soli, for the most part, were well rendered by the Fräulein Hartung and Scharnach, and Herren Pinks and Otto Freitag-Besser.

The audience at Dr. Ludwig Wüllner's *Liederabend* was appreciative, and, occasionally, enthusiastic. We ourselves were not thus sympathetically moved, for Herr Wüllner's rendering of the simplest songs was dramatic to the highest degree; neither were we grateful to him for introducing four of Hugo Wolf's latest songs, about the most unrefreshing products of modern times. For the rest, approaching Christmastide has left the concert halls silent and deserted.

According to good old custom the 11th Gewandhaus Concert on New Year's Day consisted of a performance on the organ, choral singing by the Thomaners, solos by Joachim, and a brilliant symphony. For the last, Schubert's Symphony in C was selected, and, as a matter of course, played in that superb style to which for a long time we have been accustomed. Paul Homeyer was at the organ, and he played Bach's *Passacaglia* in C minor in a clear, able manner, and without those false means of expression employed by so many artists who possess no feeling for style even in interpreting Bach's works. Joachim, who interpreted Mozart's violin Concerto in D, No. 4, and Beethoven's Romance in F by way of encore, is still one of the few who possess to the full this feeling for style, and who understand how to create the strongest impression by means

of grand and noble simplicity. The Thomaner choir sang bravely.

Tschaikowsky's Symphony in F minor, the novelty at the 12th Gewandhaus Concert, is by no means one of the Russian composer's most successful works. The third movement, *Scherzo, pizzicato ostinato*, would be all very well for a ballet; in a symphony, however, it is out of place. Even the second movement, *Andantino in modo di canzone*, is nothing more than a *genre* tone-picture. The composer did not manifest refined feeling for style in incorporating these two movements in a symphony. The two corner movements suffer from too powerful instrumentation. In addition to this work, the orchestra was heard in the so-called Brandenburg Concerto of J. S. Bach's for concertante violin, two flutes, and strings, also in Weber's Overture to "Euryanthe." In the first piece the soloists were Concertmeister Berber and Herren Schwedler and Fischer, who by their efforts contributed materially to the success of the performance. By her noble delivery of the aria, "Zeffiretti lusinghieri," from Mozart's "Idomeneo," of four Schumann *Lieder*, and of Mozart's "Das Veilchen," given by way of encore, Fräulein Nast, royal court-opera singer at Dresden, afforded the highest enjoyment.

Herr Reisenauer has brought his cycle of four pianoforte recitals to a close. The programme of the last one was devoted to Liszt, and the pianist proved himself a genuine Liszt interpreter. That he is in thorough sympathy with that hero of the pianoforte was evident from the fact that he devoted a whole evening to him, whereas the other seven composers, from Bach to Schumann, had to be content to share three evenings amongst themselves.

OUR MUSIC PAGES.

AMONG old pieces in dance-form the Gavotte held conspicuous place. There is something peculiarly fascinating about the form and contents of Bach's Gavottes, the first of his pieces in small form which would probably come to one's mind if asked to name some taking dance movement by that composer. To try to imitate Bach is sure to result in hopeless failure, and in the *Gavotte d'antique*, by Ludwig Schytte, from his Short, Modern Suite, Op. 120, No. 3, which we have selected for Our Music Pages, there is no such attempt. Certain quaint phrases and cadences justify the qualifying title *d'antique*, but the composer also shows that he is in and of the twentieth century.

Reviews of New Music and New Editions.

Characteristic Popular Tunes of the British Isles.

Selected and arranged for Pianoforte Duet by C. H. H. PARRY. Two books. (Edition No. 6958a and 6958b; each 2s. net.) London: Augener & Co.

In studying the works of the great masters, musicians become so enamoured of their intellectual side—which the more it is examined the more fascinating does it grow—that they are apt to forget the real secret of the greatness of the music, viz. its melodic power. And though the working up of the thematic material may be complex, the melodies themselves are simple. They are of diatonic character, evolved from the scale of major or of minor mode; nay, are often mere sections of a scale or, maybe, notes of some fundamental chord, magically moulded by means of rhythm into beautiful shapes. We name only three: Haydn's "Gott erhalte Franz, den Kaiser," the opening theme of Mozart's pianoforte sonata in A minor, and Beethoven's "Freude, schöner Götterfunken." These

are specially selected because they belong to movements which not only touch the heart but exercise the brain.

In the arrangements in the two books under notice there are touches of art which enhance the charms of the melodies, and in this lies the rare skill of Sir Hubert Parry. The composers named above could indulge in development on a more or less large scale; Sir Hubert, on the other hand, had only the accompaniments, and here and there a brief coda, as his working ground. But he has accomplished much within these narrow limits, and with that ease and lightness which only a master of his art can display. Take, for instance, "The Bailiff's Daughter of Islington," in Book I., and notice the flowing quavers which bind together the short clauses of the theme, the tasteful harmonies, the quiet points of imitation, and the rhythmic pedal passage before the *reprise* of the melody. The next number also invites attention. It is the old tune known as "Three Blind Mice." There is a certain humour in the threefold repetition of the opening phrase, also of the subsequent phrase, for were there not three blind mice? In these duets the treble performer sings, as it were, the story, but the one in the bass illustrates it. First of all a neat little countersubject to the "mice" canto *fermo* foreshadows the fate which befell the trio; from this is evolved a realistic "running" counterpoint appropriate to the following part of the sentence. To describe such things seems, however, to throw too much in relief what in the music is really subordinate to the general effect.

Book I. contains English and Irish tunes, among the latter of which there is the spirited "The Return from Fingal," and a lovely *Lullaby* (*Suantraidhe*). In Book II. there are Scotch, Welsh, and Border tunes. All the arrangements are quite easy to play, so that this delightful national music can be played and enjoyed by young as well as old folk.

Three Short Modern Suites for the Pianoforte. By LUDWIG SCHYTTÉ. Op. 120. No. 1, in C; No. 2, in G; and No. 3, in F. (Edition Nos. 8439a, 8439b, and 8439c; net, 1s. 6d. each.) London: Augener & Co.

THESE three suites are modern as regards form, tonality, and harmonies. Each suite contains three movements, of which the first is in sonata form, while the others, excepting the Gavotte in No. 3, are of sonata rather than of suite character. The actual name given to them is, however, of little moment. The music in all three is particularly fresh and pleasing. The *Allegro* of No. 1 has bright, rhythmical thematic material, while the brief development section is light and playful. The subdued coda is based upon a little figure taken from the second subject. The second movement is entitled "Nordisch," and rightly so, for it has something of the quaintness and charm of Northern folk song; the middle major section, "as if from afar," is most effective. The first section of the final movement is quite in *saltarello* style: there is a middle humorous section in the key of the subdominant in which there are some dainty modulations. The second suite has an attractive *Allegro*, a plaintive *Andantino* in the key of the relative minor, and, by way of finale, a brilliant Rondo. The *Allegro* of No. 3 has a flowing principal theme, while the second, in the orthodox key of the dominant, is thoroughly well contrasted. The *Gavotte à l'antique* which follows is a delightful movement. It is just one of those little pieces which sounds so light and spontaneous that it seems as if it must have flowed without effort from the composer's pen. The "antique" is there, mixed up, however, with modern effects which prevent it from being a mere imitation—letter without spirit. The last movement, in rondo form, has a graceful, gliding

theme. The music of all three suites is all the more attractive inasmuch as it is written by one who has practical knowledge of the instrument; pleasing thoughts and clever workmanship are easily spoilt by uncomfortable technique.

Genre Pictures for the Pianoforte. By PERCY PITT. Op. 33. No. 1, *Fughetta*; No. 2, *In an Album*; No. 3, *Serenatella*; No. 4, *Ländler*; and No. 5, *Étude-Nocturne*. London: Augener & Co.

BACH completed the art of fugue, and in completing almost killed it. The great composers since his time have left some worthy specimens, yet not even the greatest of them ever threatened the supremacy of the Leipzig Cantor in that particular line. Mr. Pitt's *Fughetta* "on a theme by J. R." is a lively little piece, at first of quaint flavour, but finally modern in spirit; it may be enjoyed without any thought of comparison with the fughettas of the eighteenth-century master. The music is, in fact, a pleasant *mélange* of formality and freedom. No. 2, *In an Album*, is altogether modern; in the contour of the melody and in the harmonic colouring there is something Scandinavian. The music points Grieg-wards, yet there is no phrase directly reminiscent of that composer. It has charm and refinement, and flows smoothly on. There are no uncomfortable breaks; the development of the fragrant melody is organic, not artificial. A *fff* passage, in which there is a striking and impassioned progression of chords, leads to a quiet coda; we cannot say reposeful, for continued syncopation and a few sable coloured harmonies betray a certain feeling of restlessness or of regret. No. 3, *Serenatella*, is exceedingly attractive, yet the music is so dainty that only players of sensitive taste and touch can render it justice. The soft moaning phrase at the opening, the wayward melody, the guitar chords—for all these the interpreter must draw special tone-colours from the keyboard. In No. 4, a graceful romantic *Ländler*, easy to play so far as notes are concerned, careful phrasing is of essential importance. No. 5 is well named an *Étude-Nocturne*; there is exercise for the fingers, but through and over all the passage floats a melody of the dreamy, romantic kind suggested by the second term of the compound title.

Cinq Offertories, Préludes et Versets, et cinq Fantaisies (*Improvisations sur d'anciens Noël's*), pour Orgue, par Clément Lippacher, Organiste de Saint Eugène de Paris. Paris: Costallat et Cie.

THE composer of all these pieces wears his heart's special fancies on his sleeve: they are Schumann, Wagner, Gounod, and Grieg. No one, of course, can escape the influence of these and other masters, and up to a certain degree it is harmless, nay, natural; the composer of the pieces under notice is, however, apt at times to exceed it. Then his use of chromatic notes and chromatic harmonies is somewhat forced and persistent. And again, he is prone to run on too long in one groove. For the rest, we acknowledge the skill and effectiveness of much of the music. Among the Offertories, Nos. 4 and 5 are decidedly attractive. The second set of pieces, the *Six Versets de Magnificat* (*Ton Royal*), are all short and characteristic; we would single out for special praise No. 2, with its incisive counterpoint and solid bass, also No. 3, with its well-marked contrasts. No. 4, too, is particularly soft and soothing. The first of the five *Fantaisies* opens with a theme which lends itself well to development and to varied harmonic effects, and of such opportunities the composer takes full advantage. No. 2 opens in an

exceedingly quaint, charming style, and interest is maintained during a second quiet section in the relative major key; the writing afterwards becomes somewhat mechanical. No. 3 is effective. Its sections are well contrasted, and it is not too long. Nos. 4 and 5, with their clever and not dry contrapuntal writing and naïve Noël melodies, lack neither charm nor interest. We may add that the music of these various pieces is for the most part easy, and never really difficult. In some numbers there is not even a separate line for the pedals.

Palaestra: Collection of Pieces, Sonatas, Suites, and Concert Pieces for Violin Solo, with Pianoforte accompaniment. Arranged in progressive order, carefully marked and annotated by ERNST HEIM. Books IX.a, IX.b, and IX.c. (Edition Nos. 11479a, 11479b, and 11479c; price, net, 1s. each.) London: Augener & Co.

JEAN-MARIE LECLAIR was one of the greatest French violinists during the classical period which, if not literally, is conveniently represented by the two dates, 1685-1750, corresponding to the birth and death days of John Sebastian Bach. The music, too, which he wrote for his instrument is singularly attractive. His style is remarkable for lightness, charm, and piquancy. The first piece in Book IX.a is his Sonata in D, of which the last movement, the sparkling *Presto*, bearing the superscription "Tamburino," enjoys special popularity. The opening *Andante*, with its bold principal and suave secondary theme, combines dignity with grace. The *Allegro* which follows is fresh and gay; the first theme is really a free version of the *Andante* theme. The stately *Sarabanda* might easily, were the composer's name unknown, be mistaken for one of Handel's. The *Tamburino* needs no description, but it may be noticed how greatly its effect is heightened when preceded by the solemn *Sarabanda*. The other piece in this book is by Tartini, the Italian composer, whose pure, noble music for the violin has life and power which time cannot harm. A well-known Sonata in G minor, though not the one with the celebrated *Trillo del Diavolo*, has been selected. The excellent pianoforte accompaniments to these two sonatas have been admirably evolved from the figured bass by G. Jensen. Following the plan adopted in preceding Books, other pieces are recommended for study and for performance:—Geminiani, *Sonatensätze*, edited by Jensen (Edition No. 7412); Bach, *Tonsätze*, by Henkel (Edition No. 7326); also an *Adagio* and *Allegro*, by Corelli, and a *Pastorale*, by Tartini (Hermann's Class. Violin Music, Nos. 1 and 2). Book IX.b contains correct pieces in modern style; and by "modern" is meant not only music of the present day, but music belonging to what is known as the post-classical period. Spohr is represented by his graceful, expressive *Larghetto* in G major and the *Grande Polacca* in A minor. Virtuosity, though never of a vulgar kind, plays a large part in Spohr's music; by skill and good taste he made it both pleasant and profitable. The pieces recommended are by Hofmann, Sauret, and Sitt. Book IX.c, a Supplement to the two Books just described, opens with the melancholy and impassioned *Elégie* in C minor by Ernst, Op. 10. Then, by way of contrast, the soft, graceful *Barcarola* in G, by J. L. Nodé; and last of all Vieuxtemps' lively *Tarentella* in A minor. The additional mentioned pieces are by De Bériot, Rachmaninoff, and Wieniawski. Mr. Heim has edited these Books with his usual care, and it would be difficult to find any fault, whether as regards style, stage of difficulty, or variety, with the selection of music.

Arena. Collection of Duets for two Violins. Arranged in progressive order, carefully marked and annotated by ERNST HEIM. Book V. Duets up to the fourth and duets up to the fifth positions. (Edition No. 11805s; price, net, 1s. 6d.) London: Augener & Co. THE book opens with a *Preghiera* by C. Hering. The music is quiet and peaceful, except for one short crescendo passage. This crescendo is followed immediately by a diminuendo, when by effective harmonies a return is made to the opening phrase. Next comes a sprightly *Scherzino*, in which both instruments are busily and differently employed. There is a middle soft section in which lively strains give place for a short time to quiet, tender melody. And, lastly, a characteristic *Giga*. Among the other numbers, which offer considerable variety, we find a clever arrangement of a charming Sonata in three movements for pianoforte and violin in C major by Mozart, and a vigorous *Allegro*, a graceful *Andantino*, and a dashing *Presto* by R. Kreutzer. The opening phrase of the *Allegro* recalls a well-known fugue theme used by Handel, Haydn, and Mozart, but it is really different; it is the prominent interval of diminished seventh which causes the association.

Classical Violoncello Music by Celebrated Masters of the 17th and 18th Centuries. Arranged for violoncello with pianoforte accompaniment by CARL SCHROEDER. Heft xxx., Sonata by GALEOTTI, and Heft xxxi., Sonata by B. GALUPPI. (Ed. Nos. 5530 and 5531; price, each, 1s. net.) London: Augener & Co.

OF Galeotti, who flourished during the first half of the 18th century, next to nothing is known; Fétilis and Mendel, indeed, each gives him a different Christian name. Failing a story of the artist's life, we have, however, a specimen of his music. The sonata under notice commences with a *Larghetto* of melodious and stately character. The *Allegro moderato* which follows is bright, and contains florid passages written evidently by one who knew how to handle his instrument. The movement—in which, by the way, there is a well-defined theme in the dominant—is in binary form. Of Balthasar Galuppi, on the other hand, history has something to say. Burney met him at Venice in 1770, and found him, although then seventy years of age, "as full of genius and fire as ever." He lived still for fourteen years, and to the last remained active. The sonata in D major opens with a dignified and expressive *Adagio*. Next comes an *Allegro moderato*, full of graceful melody and neat effective passage writing. The third movement is a *Maestoso animato*, in which we find both dignity and decision; the music, in fact, has remarkable breadth and vigour. To this, the finale *Presto con fuoco* offers strong contrast; and in addition to its liveliness it has that charm peculiar to many composers born in the land of the sunny South. The pianoforte part by Herr Schroeder to each of the sonatas deserves praise. Two kinds of pianoforte accompaniment can be evolved from the old *continuo*; both correct, but the one showing insight into the music, development, and, generally, the intention of assigning to the pianoforte a concertante rather than an accompaniment rôle. Of such kind are the pianoforte parts written out by the editor.

Songs for Female Voices, with Pianoforte Accompaniment. Suitable for use in Singing Classes. Edited by H. HEALE. Series 1, 2, and 3 (Edition Nos. 8936, 8937, and 8935; price, net, 1s. each. Tonic Sol-fa Edition, Nos. 8936a, 8937a, and 8935a, each, net, 4d.). London: Augener & Co.

ON opening the first series—it may be mentioned that

GAVOTTE À L'ANTIQUE

from

SHORT, MODERN SUITE,

for the

Pianoforte

by

LUDWIG SCHYTTE.

Op. 120, No 3.

À la Gavotte. ($\text{♩} = 60-63$.)

PIANO.

p *mf* *cresc.* *cresc.* *rall.* *delicato*



a tempo
mf

f
rit.

delicato
p
Execution.

cresc.

The musical score is written for piano and consists of five systems of staves. The first system begins with the tempo marking 'a tempo' and the dynamic 'mf'. The second system features a forte 'f' dynamic and a 'rit.' (ritardando) marking. The third system is marked 'delicato' and 'p' (piano), and includes a section labeled 'Execution.' with a star symbol. The fourth system contains a 'cresc.' (crescendo) marking. The notation includes various musical symbols such as notes, rests, slurs, and fingerings (e.g., 1, 2, 3, 4, 5). The key signature is B-flat major, indicated by two flats in the key signature.

Execution.

The musical score is written for piano and consists of five systems of staves. Each system contains a treble and bass staff joined by a brace. The key signature is B-flat major (two flats). The score includes various musical notations such as slurs, ties, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The first system begins with a treble staff containing a melodic line with slurs and fingerings (2, 3, 4, 1, 3). The bass staff starts with a *mf* marking and a series of chords with fingerings (5, 4, 1, 2). The second system features a *cresc.* marking in the bass staff. The third system includes a *p* marking. The fourth system has a *mf* marking. The fifth system concludes the piece with a final chord. The notation is clear and professional, typical of early 20th-century musical publications.

The musical score is written for piano and consists of five systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with the marking *delicato* and includes fingerings like 5 2 4 2 and 1 2. The second system features a *cresc.* marking and fingerings such as 3 5, 4 3 1, and 5 2 1. The third system also includes a *cresc.* marking and fingerings like 2 1 3, 2 1 2, and 5 3 1. The fourth system is marked *a tempo* and includes a *mf* marking, with fingerings such as 5 2 1, 4 3 2, and 5 2 1. The fifth system includes a *rit.* marking and fingerings like 5 4 3 2, 5 4 3, and 5 4 3. The notation is complex, with many notes and rests, and the fingerings are clearly indicated throughout the piece.

each series contains twelve numbers—we find as No. 1 a small song by Mozart, yet one which offers striking proof of the composer's greatness. It is the Lullaby, "Schlafe, mein Prinzchen, schlaf ein," and, familiar as it is, each fresh hearing of the charming music makes one wonder at its simplicity, and at its being from the same pen which wrote the *Zauberflöte* Overture, the "Jupiter" Symphony, and the Requiem. No. 2, "Contentment," is also by Mozart; and then, after Beethoven's dignified "Nature's Praise of God," we have another of Mozart's tenderest trifles, "The Violet." There are, however, other numbers which may prove quite as attractive, such as Schumann's "Blondel's Song," the "Mermaid's Song," from Weber's *Oberon* or his "Preciosa's Song." And in similar manner we might run through the remaining numbers, also Series 2 and 3, and name many a delightful song by Mozart, Haydn, and Beethoven, by the composers of what is known as the romantic school—as if, forsooth, the three just named were not romantic—Weber, Schubert, and Schumann, Franz, Jensen, and also by modern writers such as Moszkowski, X. Scharwenka, Nicodé, etc. The names of the composers and the songs, however, will—as they say in the programme books—speak for themselves.

It may be asked whether it is right that solo songs should be sung by a number of voices in unison? We cannot see any objection, provided the teacher informs the class that the music was originally set for a single voice. But this every intelligent teacher would naturally do. The melodies, also, in tonic sol-fa notation, have been issued in separate small-size series, under the editorship of Dr. W. G. McNaught, a sol-faist of wide experience. It is perhaps scarcely necessary to add that the accompaniments to the songs are printed as written by the respective composers.

Musical Notes.

HOME.

London.—On the first day of the New Year the *Messiah*, without Mozart's accompaniments, was performed at the Albert Hall by the Royal Choral Society under the direction of Sir Frederick Bridge, and the vast hall was crowded in every part. The conductor for some years past has discarded the Salzburg master's additional accompaniments, and thus presents the music with almost Handelian colour, if not Handelian balance between voices and instruments. The vocalists were Mesdames Albani and Belle Cole, and Messrs. William Green and Watkin Mills.—On the afternoon of the same day there was a concert at Queen's Hall, also well attended. There were some Wagner excerpts, and the sempiternal "Pathetic" Symphony. It does seem a pity to perform this fine work so frequently. After a time, whether short or long, public taste will be satiated, and then it will be unduly neglected. Mr. Henry J. Wood was at the head of his excellent orchestra. Madame Marchesi, in fine voice, was the vocalist.—On January 5th the Ysaye Quartet (M. Ysaye, Marchot, Van Hout, and J. Jacob) made a first appearance at the Popular Concerts, also on the following Saturdays, 12th and 19th. The performance of Mozart's Quartet in B flat (No. 3 of the set of six dedicated to Haydn) on the first afternoon was most refined; in the Schubert in D minor which followed, M. Ysaye's strong individuality was, however, much in evidence. On January 12th a new quartet in E minor,

Op. 112, by M. Saint-Saëns, was performed for the first time. The music is clever, though not remarkable for freshness of invention. The 2nd movement, *Allegro molto*, really a Scherzo, proved the most engaging. The work is dedicated to M. Ysaye, and he is accordingly provided with passage writing well calculated to display his wonderful technical skill. There was no pianist at the first concert, but Mr. Schönberger appeared at the two subsequent ones. His rendering of Schubert's "Wanderer" Fantasia was very unequal. His performance of the Chopin Sonata in B flat minor proved far more satisfactory. We only wish he would not drag the lovely trio of the Funeral March, thus turning sentiment into sentimentality.

Edinburgh.—A company of about seventy gentlemen, representing the musical societies and the professions in Edinburgh, assembled at a banquet held in the Balmoral Hotel there on Saturday evening, 12th ult., to do honour to Mr. Franklin Peterson before he left to take up his new duties as Ormond Professor in Melbourne University. After the loyal toasts had been duly honoured, Mr. A. W. Dace proposed "Our Guest" in felicitous language prompted by long and intimate friendship. He concluded by handing Mr. Peterson a cheque for £66 as "a tangible recognition of his eminent services to music in his native city." Mr. Peterson, in reply, disclaimed any personal pride in his appointment to the Ormond chair; his feeling was rather one of humility in face of such duties and such responsibilities. But he was proud that when Greater Britain wanted another son of the Empire to forward the cause of education and progress in an important sphere she turned again naturally to Scotland. Mr. J. A. Moonie proposed "Music," to which, in reply, Professor Niecks gave a historical retrospect of music in Edinburgh, and drew a comparison between the state of the profession and the conduct and taste of the musical public in Edinburgh in the years 1867 (when he came to Scotland) and 1901. He showed where marked advance had been made, and also dwelt on some features which were not encouraging to those who had the cause of music at heart. Other toasts followed. On the 10th ult. Professor Peterson was presented by the congregation of Palmerston Place Church with a mounted and inscribed *bâton* and with a purse of fifty sovereigns in token of regard and recognition of sixteen years' service. And many other presentations from pupils and colleagues in the various schools and institutions with which he was connected show the high esteem and warm regard in which Mr. Peterson was held in Edinburgh.

Glasgow.—The popular concert on December 29th, under the direction of Dr. Cowen, included among other items a Gluck Ballet Suite, cleverly orchestrated by Felix Mottl; Tchaikowsky's graceful Serenade for Strings (Op. 48), and an interesting Haydn Symphony in D. Madame Brema was the vocalist. On January 2nd there was the Seventh Classical Concert, with Beethoven's Symphony in C minor, and music of a lighter kind by Liszt and Rimsky-Korsakoff. Mr. Ben Davies was the vocalist. On the 8th Miss Fanny Davies appeared at the Eighth Classical Concert, and was heard to advantage in Chopin's F minor Concerto. The programme included Brahms's seldom heard Serenade (Op. 11).

Birmingham.—While the theatres generally are devoted to pantomime, Mr. J. W. Turner at the Grand Theatre gives us a season of opera in English. He began on Christmas Eve with Balfe's *Rose of Castile*, and continued with stock pieces until the 16th ult., when he revived Wagner's *Flying Dutchman*. Balfe's *Satanella*, so successful last season, has again drawn good houses. Mr. Turner's company includes Miss Chrystal Duncan,

Madame Cavo Roma, Miss Edmée de Dreux; Messrs. Turner, Edward Arthur, Ottley Cranston, T. Griffith, and Sidney Clifford, all of whom now enjoy much local favour. The chorus is not strong in numbers, but the voices are fresh and vigorous, and the band, with Mr. T. Lawton as conductor, is fairly good, yet not adequate to the rendering of Wagner's score. The Festival Choral Society gave its annual performance of the *Messiah* on Boxing Night, with Mesdames Emily Squire and Marie Hooton, and Messrs. Charles Saunders and Trevoise Daniel as soloists, Dr. Sinclair conducting. A feature of the performance was the fine trumpet playing of Mr. J. Freeman.

Liverpool.—Musical matters have been comparatively quiet here during the last month. Christmas week, of course, saw the usual crop of *Messiah* and *Elijah* performances; but there was nothing of any great interest until the 8th January, when the Philharmonic Society gave their seventh concert of the season. The symphony was Mendelssohn's "Italian," the Piano Concerto, Beethoven, No. 4, vigorously played by Mr. Lamond, who, in the second half of the concert, performed Mr. Cowen's Concertstück. Mdlle. Landi was the vocalist, her songs being selected from Berlioz, Gluck, Handel, Grieg, and Richard Strauss. What gave most pleasure to a more than usually tepid audience was a little chorus from Mr. Elgar's "Bavarian Highlands" suite.—On the 19th, the Schiever Quartet gave their second concert, the programme including quartets of Mozart (E flat) and Brahms (Op. 51, No. 2). Mr. Frölich was the vocalist, and Mr. Hatton played the B minor Capriccioso for 'cello of Tchaikowsky.

FOREIGN.

Berlin.—The new Bach society, which has been formed at Leipzig with the object of widening the general knowledge of Bach's works, will give the first Bach festival here in March next. To three grand concerts will be added an exhibition of Bach manuscripts and relics. Besides a host of distinguished artists, several prominent musical societies have promised their assistance; among the latter are an *a capella* chorus and the orchestra of the Hochschule under Dr. Joachim, the Singakademie under Georg Schumann, the Philharmonic Chorus under Professor Siegfried Ochs, and the Philharmonic Orchestra. The directorate consists of Professor Kretschmar, Professor Schreck, and Messrs. Breitkopf & Härtel of Leipzig, Professor Franz Wüllner of Cologne, and Professor Joachim, Professor Blumner, and Professor Siegfried Ochs here. Subscriptions of only ten shillings per annum entitle to membership, and can be transmitted through Messrs. Breitkopf & Härtel, London.—The Joachim Quartet performed a quartet by Richard Barth, no doubt out of compliment to the composer.—At a concert given by the Orchestral Mozart Society, directed by Gustav Holländer, quite a sensation was produced by the concerto for harp and flute, written by Mozart at the age of twenty-two at Paris in 1778, in which the two instruments are treated with consummate knowledge of their proper effect. The work was ideally rendered by Messrs. W. Posse and E. Prill.—In memory of the recently deceased Heinrich von Herzogenberg, his Requiem was given by the new Musical Society under Wilhelm Berger, and produced a deep impression.—Philipp Scharwenka gave a concert of his own works, of which a violin sonata in B minor, more particularly as regards the first movement, is probably the best. A "Prayer" proved the most effective of the songs; some pleasing pianoforte pieces from Op. 101 and 107

were also in the programme. The performance of a Trio in C sharp minor, by Meyer-Mahr (piano), Burmester (violin), and Julius Klengel (violin-cello), with Eweyk as vocalist, was first-rate. On the other hand, selections of songs by Franz Dannehl and by Max Wagner, brought out at their respective concerts, excited only slight interest.—The *entente cordiale*, which has been gaining ground in art matters between Germany and France, has received a fresh impulse by the appearance here of the famous French pianist Raoul Pugno, who created extraordinary enthusiasm by his exquisite rendering of Beethoven's concerto in C minor, Saint-Saëns's in the same key, and more especially of Grieg's in A minor. Edouard Risler likewise made a great hit with his performance of the pianoforte part in Vincent d'Indy's "Symphonie sur un chant montagnard" and of Schubert's "Wanderer Phantasie," with Liszt's brilliant orchestral accompaniment, at a Philharmonic concert under the direction of Arthur Nikisch.—The great Wagner tenor, Albert Niemann, has celebrated his seventieth birthday.

Dresden.—The Tonkünstlerverein produced Schiller's "Kassandra," with accompanying pianoforte music by Max Schillings.

Cologne.—Professor Dr. Franz Wüllner has succeeded Professor Isidor Seiss as director of the Musical Society.—A new paper, *Die Rheinische Musikzeitung*, has been started by Carl Wolff.

Düsseldorf.—A new fairy opera, *König Drosselbart*, text after Grimm, music by Gustav Kulenkampf, met with considerable applause after the second act, but interest fell off towards the close.

Bremen.—The conductor Karl Panzner, who has been winning golden opinions for some time past, has concluded a contract for a prolonged stay, and on brilliant terms.—A most pleasing effect was produced by Walter Rabl's melodious and well-written quartet for pianoforte, violin, clarinet, and violoncello, Op. 1.

Aix-la-Chapelle.—Anton Urspruch's "Frühlingsfeier" (Ode by Klopstock); for tenor solo, chorus, and orchestra, met with a very warm reception under Schwickerath's conductorship.

Königsberg.—At the festal concert given by the Society of Liederfreunde, on the occasion of the forty-fourth anniversary of its foundation, a ballad, "Der Schneider in der Hölle," for tenor solo, chorus, and orchestra, by Arnold Mendelssohn (composer of the opera *Der Bärenhäuter*), excited such enthusiasm that a repetition had to follow forthwith.

Sondershausen.—A Symphony in D minor entitled "Through Strife to Victory," by Court Kapellmeister C. Kleeman, met with considerable favour under Schröder's baton.—"The Lady of the Castle of Windeck," a ballad for mixed chorus and orchestra, by the talented local composer Rudolf Werner, was successfully produced; and a "Hymn to Life" (originally part of a "Hymn to Friendship"), by the hapless poet-philosopher Fr. Nietzsche, is a purely amateurish work, confirming Von Bülow's opinion of the man as a musical composer.

Ulm.—*Jephtha*, Biblical scenes for vocal soli, chorus, and orchestra, by Josef Anton Mayer, were very favourably received.

Neu Strelitz.—A posthumous opera, *The Executioner of Bergen*, text after Heine's legend, music by Gustav Niehr (died 1899), was produced with signal success.

Stuttgart.—A society for the performance of chiefly modern chamber works has been founded by the young pianist Hollenberg.

Würzburg.—"Sakuntala," symphonic poem for vocal

soli, chorus, and orchestra, by Philipp Scharwenka, was produced with great success under Dr. Kliebert, special distinction being won by the excellent Munich soprano, Frau Sophie Röhr-Bräunlin and Herr Hugo Schultze.

Mannheim.—The Town Council has decided to rebuild the famous Grand Ducal Theatre, for which purpose £23,000 sterling has been voted.

Hamburg.—Considerable success attended the performance of "Christmas Fairy World," text by Friedrich Haesens (Prince Eulenburg, German ambassador at Vienna), and music by his son (Count Sigwart Eulenburg), who is barely seventeen (born 1884). "Haesens," who is likewise a composer, had sent a musical MS. to the Charles Malherbe collection of autographs at Paris, which reached over 800 MSS.

Carlsruhe.—Mozart's Concerto for three pianos, composed in 1776, and dedicated to Countess Lodron and her two daughters, which has been arranged by the master for two pianos, was produced in its almost unknown original form, with Felix Mottl as one of the pianists.

Engelsberg.—A Christmas Cantata (MS.) for mixed chorus, organ, and small orchestra, by E. S. Engelsberg (Eduard Schön), has been discovered at a church here, the composer's home, which had been performed during his lifetime. It has now been set by the well-known Vienna Kapellmeister, Eduard Kremser, for one or two part choruses, with pianoforte or harmonium.

Weimar.—The jubilee performance of *Lohengrin* in commemoration of its first production here under Liszt's memorable direction on August 28th, 1850, was given with great éclat, the Grand Duke Karl Alexander (since dead) having sent out over 300 invitations to musicians, *litterati*, and artists of note. Rosa von Milde, the original Elsa of 1850, was present. The opera, which on the jubilee night was preceded by an effective prologue, was given without a cut, and lasted nearly five hours. Wagner, according to a letter to Liszt, had reckoned upon not much over one hour for the first act, one hour and a quarter for the second, and a little over one hour for the last act—that is, from six till, at most, a quarter to ten, total three and three-quarter hours. But, following the Bayreuth example, it has become customary to drag the time. The chief interpreters were Frau Mottl (Elsa), Krzyzanowsky-Doxat (Ortrud), Gmür (the king), Zeller (*Lohengrin*), Strathmann (Telramund), and Perron (the herald), under the direction of Krzyzanowsky. The staging was of unusual magnificence. Frauen von Milde, Doxat, and Mottl, and Herr Perron were decorated by the Grand Duke with the golden medal for science and art.

Munich.—At the Royal Opera a new one-act opera, *Christmas*, text after E. Richetti's popular drama, "Natale," and first operatic essay of the young Italian composer, Alberto Gentili, aged twenty-six, pupil of Martucci, displays talent for musical illustration, though little originality. It is over-sentimental, and wavers between the styles of the *Cavalleria* and the *Evangelimann*. Its dedication to Prince Ludwig Ferdinand of Bavaria, himself a musical composer, probably accounts for its acceptance for performance ahead of far superior works. A friendly reception and a laurel wreath were secured beforehand as a matter of course. Contrary to usage, the composer appeared at the first call for the chief artists before the footlights. Kapellmeister Hugo Röhr conducted with his usual ability. On the other hand, a second novelty—to wit, the three-act opera, *Eros and Psyche*, by Max Zenger—is a work of artistic merit, and met, under the direction of Franz Fischer, with well-earned success.—According to an address delivered by the

famous director, Ernst von Possart, the Prince Regent Theatre, which is being built on the model of the Bayreuth stage, is to open on August 20th next. Wagner is to have twenty evenings, and fifty classical dramatic afternoon performances are to be given in the first instance—the latter at popular prices. During the seasons of Bayreuth festivals, with which no competition is contemplated, the works given there will be excluded from the Munich performances.—At a "Musical Academy" concert Otto Neitzel, of Cologne, well known in London, shone brilliantly as executant, but certainly not as composer, of his new Pianoforte Concerto, Op. 26. It is both difficult and "ungrateful" almost beyond precedent, and even the orchestration is crude and ineffective. On the other hand, Fräulein Helene Stägemann, from Leipzig, won all hearts by a charming presence and a delicious rendering of the beautiful but difficult air from Mozart's *Il Rê Pastore*, with violin solo accompaniment (Benno Walter, leader of the Royal Opera Band), and of some delightful songs by Peter Cornelius and Carl Löwe. B. Stavenhagen conducted in his usual and somewhat apathetic fashion.—The celebrated "Kaim" Orchestra produced at its "Modern Evening" a "Romantic Overture," which formerly belonged to the opera *Theuerdank*, by L. Thuille, composer of the charming opera *Lobetanz*. The overture, though bright and fluently written, is deficient in individuality. In young Siegmund von Hausegger's "Dionysian Phantasia" some really fine and powerful thoughts are unfortunately smothered by incoherence and bombastic orchestration. Although on the whole free from plagiarism, an episode, almost a literal copy of Siegfried's "Forest Murmur," has a quite comical effect. Anton Bruckner's 8th Symphony in C minor, given here for the first time, is absolutely overwhelming in its wealth of inspiration, titanic strength, and marvellous instrumentation. It was received with extraordinary enthusiasm. The master's ninth symphonic work remained unfortunately unfinished.—The Union of Teachers' Male Choral Society gave a concert with its usual artistic success under its new conductor, Prof. Victor Gluth, but the choice of pieces—such as Max Bruch's academic "Leonidas" for baritone solo (Römer), chorus and orchestra—was not altogether satisfactory. More "go" characterizes E. H. Seyffardt's choral and orchestral "Concertstück," but its thematic material is somewhat trivial and commonplace. A work replete with poetic sentiment, on the other hand, is L. Thuille's five-part chorus, "Christmas in the Woods." A chorus by Th. Podbertky, "To the Sea" (Op. 50), a work of lofty aims, created likewise an excellent impression.—The Hül Quartet produced Max Reger's new 3rd Violin Sonata, Op. 41, which is particularly noticeable for its fine slow movement.—Frau Lucille Grahn-Young, who celebrated veritable triumphs as a dancer in the 'forties and 'fifties in London, Paris, St. Petersburg, Berlin, etc., and who later on earned considerable fame by the staging of Wagner's and other works at the Royal Opera, has handed over the sum of £20,000 sterling, of which she reserves to herself the use of the interest during her lifetime, to the Municipality for charitable purposes.

Vienna.—Wagner's *Lohengrin* has reached its 300th performance on the Imperial stage, and on that occasion was given, for the first time here, without a cut, under Schalk; it lasted four and a quarter hours against three and three-quarters insisted on by Wagner. A decided improvement was gained by the restoration of the generally omitted portion of Elsa's part in the last act. Wagner heard his great work, with intense delight, for the first time on the Imperial stage at its fourteenth

performance on May 15th, 1861, with the incomparable Aloys Ander in the title-role, and he personally conducted it in 1875 and 1876.—Siegfried Wagner's new opera, *Herzog Wildfang*, which is said to be written in the national German style after the manner of *Der Freischütz*, was refused by G. Mahler of the Imperial Opera on the plea of the *répertoire* being complete till May. It will first be given at Munich, where very friendly relations with Bayreuth are notorious.—A Pianoforte Quintet in E flat, by the young Swiss, Joseph Lauber, who attracted considerable attention at the Swiss Festival last year, proved disappointing, although it was produced by the splendid "Bohemian Quartet," with Emil Sauer as pianist.—Two new quartets, of the ultra-modern school, by Max Jentsch and Jacob Wolff, were brought out by the excellent Duesberg and Fitzner quartet parties respectively.—No allotment has been made of the prizes of 150, 100, and 50 florins offered by the Wiener Tonkünstlerverein for the best song-cycle. The offer has been repeated for MSS. to be sent in before 1st October next.—On the other hand, the prize of 1,000 florins, which is offered annually by the "Gesellschaft der Musikfreunde" for the best symphonic work, was adjudged to Franz Schmidt, member of the band of the Imperial Opera and author of a symphony in E. There were seven competitors.—A Ladies' Choral Society has been started.—According to further reports, Brahms's estate included 488 volumes of musical literature, and 1,419 pieces of music with numerous full scores amongst them, likewise 182 musical autographs, and an incomplete operatic libretto by Turgenjew. The musical autographs comprised one by Beethoven, twelve by Mozart, some by Schubert; some good-sized fragments from Wagner's *Tristan*, and thirty-three works by Brahms himself. Goethe took, of course, a prominent place among the non-musical relics, since Brahms was an eminent connoisseur of the great poet's works.—Owing to the absence of his father, Eduard Strauss, in America (who is reported very ill), youthful Johann III. had the distinguished honour of being appointed conductor of the Imperial Court Balls during the present season. Since the death of Joseph Lanner, about sixty years ago, this eminent post has been held by the Strauss dynasty, viz., Johann Strauss I., succeeded by his son Johann II. (composer of the "Blue Danube Waltz"), who died a year and a half ago, and who had long since handed the office to his younger brother Eduard. The task is by no means an easy one, as each dance must be started and finished to the minute, according to printed arrangement, which directs, say: first waltz to commence at 12, to end at seven minutes past 12; polka to commence at 2.17, to finish at 2.22, etc.; and the time of the conductor must strictly agree with that of the master of the dance (Count Szechenyi on the first night of the season). The young *débütant* gave, however, complete satisfaction.

Innsbruck.—"Ekkehard," a new cantata, text after Scheffel's celebrated novel, the fluently written music by the Munich Kapellmeister Hugo Röhr, met with a favourable reception. It is shortly to be repeated at Munich.

Prague.—*Ferdinand Cortes*, by Spontini, who stood at the head of opera in the '40's and '50's, but who is now completely forgotten, although he himself is said to have declared his works to be the *ultima Thule* of the lyric drama, was revived by Angelo Neumann, without exciting more than a historic interest. To Spontini's credit it must, however, be said that he followed the traditions of Gluck, and never pandered to public favour.

Teplitz.—Marble tablets were affixed to the houses "The

Harp" and "The Oak," Beethoven's quondam domiciles. The inscriptions are respectively: "In memory of the stay here of Ludwig van Beethoven in August, 1817"; and "Ludwig van Beethoven lived here in July, 1812."

Paris.—The highly dramatic subject of "Phedra" has stimulated many composers, of whom Gluck was apparently the first (1744), followed by Lemoyne (1786), Paisiello (1788), Niccolini (1804), Orlandi, Simon Mayr (1820), Count Westmoreland (1828), and possibly others. Massenet wrote (about 1874) his pretty well known and very feeble overture at the instance of Padeloup, who invited three young composers to write a work of this kind for his popular concerts. Bizet composed his "Patrie," and Guiraud wrote an "Overture de Concert." The three were produced at those celebrated concerts. Now Massenet has added to his overture, besides some incidental music, a prelude to each act of Racine's tragedy. The music was performed with success in conjunction with the play at the Odéon, under the direction of Colonne.—*Mademoiselle George*, comedy-opera in four acts, by L. Varney, was successfully brought out at the Variétés; but a three-act opérette-bouffe, *Le Roi Dagobert*, by Marius Lambert, proved a failure at the Bouffes-Parisiens.—"A la Musique," a female chorus with soprano solo (Mlle. Éléonore Blanc), by Chabrier, which was produced at the Conservatoire, is somewhat commonplace and noisy, and fails to realize the intended lofty appeal to musical art.—On the other hand, at the Colonne concerts "Sémi-ramis," a lyric scene, by Florent Schmitt, displayed genuine passion and considerable technical skill.—At the Conservatoire a divertissement on Russian airs and a small oratorio, *Job* (occupying about one hour in performance), by Henri Rabaud—Prix de Rome of 1894, whose "Procession Nocturne and Second Symphony" had proved a great success at Colonne's—obtained an equally favourable verdict.—"The Death of Cordelia," by M. G. Alary, brought out at Lamoureux's, is a fluently written symphonic poem, without causing any lasting impression.—The St. Cecilia Festival was celebrated with the performance of a fine new "Messe Solennelle de Saint Remi," by Théodore Dubois, for vocal soli, chorus and orchestra. For the offertory the same composer's "Méditation," for oboe and violin, was introduced with great effect.—The Conservatoire Library has inherited several autograph pianoforte pieces by Chopin, being a legacy by a pupil of the Polish master, Mlle. Gavard.—A small monument is to be erected on the grave of the violoncellist Delsart: Hébert, Massenet, Th. Dubois, Widor, Diémer, and others have formed a committee for that purpose.—Loeb, first violoncello solo of the Opera, having retired with a pension, Georges Papin has been appointed his successor, with Dumoulin as second violoncello solo.

Versailles.—A very pleasing "Christmas Piece," by Derivis, and a "Panis Angelicus," by Th. Dubois (vocalist, Mlle. Louise Genicoud), were produced at the Palace Chapel.

Brussels.—Paul Vidal's opera, *La Maledetta*, was produced with success. Interpretation and staging were above praise.—Kufferath and Guidé, the directors of the Monnaie Opera, who had celebrated the fiftieth performance of Saint-Saëns's *Samson et Dalila* in presence of the composer, intended to confer the same distinction upon Massenet in respect of the 100th performance of *Manon*, when it turned out that this centenary representation had already been given unnoticed last season, under the management of Stoumon and Calabresi. The invitation to Massenet has consequently been postponed to the 125th performance, which is expected to occur

during this season. The same composer's *Hérodiade* has likewise been heard 100 times on those hospitable boards.—A three-act operetta, *Le Sire de Framboisy*, by Meynard, has been successfully brought out.

Zurich.—"The New Union of Swiss Musicians," which had celebrated its first festival here in July last, will probably fix upon Geneva for the second great gathering on June 22nd, 23rd, and 24th next, when one orchestral, one vocal, and two chamber music concerts will probably be given.—Lothar Kempter, orchestral director of the Town Theatre, has celebrated the twenty-fifth anniversary of his connection with the same. An opera from his own pen, *Les Sans-culottes*, which was produced on that occasion, achieved, however, only a "Jubilee" success.

Geneva.—Professor H. Kling gave a lecture on Dr. Martin Luther as the founder of evangelical vocal Church music. It was followed by a performance with mixed double quartet of four chorals by Luther, under Maurer, musical director and organist of the Lutheran Church.—The pianist, Léon Delafosse, produced a new Fantasia with orchestra with every token of success.

St. Petersburg.—The Rubinstein Museum at the Imperial Conservatoire, and the Mausoleum, which latter contains a life size statue of the artist, at the cemetery, have been inaugurated.

Warsaw.—*Halka*, opera by Stanislaus Moniuszko, which was first produced on January 1st, 1858, was given for the 500th time as a Jubilee performance, and with new scenery, etc.

Rome.—A one-act opera, *Warsaw*, by Vito Fedeli, is another specimen of the modern Italian blood and thunder "school." It includes murder, suicide, and national insurrection. The success was very moderate.—A musical comedy, *Le Vergini*, by Antonio Lozzi, met with a favourable reception.—The first and second parts of *Rosa mystica*, a cycle of no less than five oratorios, by Pozzetti, of Bologna, were produced here. Unfortunately the composer's inventive faculty is not on a level with his scholarly skill.—Some numbers of an unfinished mass by August Moriconi were given with considerable effect.—A tablet, commemorative of Mendelssohn's stay here in 1831, is to be fixed on No. 5, Piazza di Spagna, first floor.—Over 100 letters written by Jenny Lind to an intimate friend in this city have been discovered. They embrace a period of nearly thirty years (1845-1874) and contain interesting anecdotes and curious opinions expressed by the great singer concerning musicians of her time. They have been purchased by a local publisher and are expected to appear shortly.

Turin.—*Otal-Kar*, a four-act opera by Cesare Dall'Olio, professor of harmony at the Bologna Conservatorio, was produced, with an enlarged chorus and orchestra, but without success.—A Suite, for strings, by L. A. Villanis, musical critic of *La Stampa*, was also given for the first time.

Genoa.—A three-part Mass for contraltos, tenors, and basses, with organ, by G. B. Polleri, director of the Municipal Musical Institute, produced a strong impression.

Nice.—The English colony has subscribed a sufficient sum for a memorial tablet to be affixed to the English church in memory of the late composer, Arthur Sullivan.

Venice.—*Il piccolo Cantastorie*, a small children's opera, written by the blind composer, Attilio Venier, was performed by the pupils of a Choral Class for the Blind, ranging from eight to sixteen years of age, who had been taught with wonderful patience by the composer himself.

Naples.—A new periodical *La Rivista teatrale*

italiana d'Arte lirica e drammatica, has been started by a joint stock company.

Catania.—A committee for the Bellini centenary celebration to take place next year has been definitely constituted. A government subvention is hoped for, to give to the festival all needful éclat.

Cagliari.—A new one-act opera, *Una Madre*, by the young composer, Filippo Delilliers, met with a favourable reception.

Madrid.—The Zarzuela epidemic continues unabated. No less than eleven, produced in this city alone, have to be added to the copious records recently given. Whence the new libretti, the musical ideas (if any), and the audiences? The new works are: *Vaqueria Suiza*, by Bracamonte (which met with success); *Las Venecianas*, by García Alvarez and Abati; *Floridor*, by Barrera; *Mallorquina*, by Jimenez; *Sandias y Melones*, by Eladio Montero (who invariably refuses to appear on the stage to bow to plaudits; other composers should note!); *Los Estudiantes*, by Fernandez Caballero; *La Molinera*, by Chalons; *La Dinamita*, being a new edition of "El grito del pueblo," by Cereceda; *El Sostituto*, by Gimenez; *De la urna*, by Bracamonte; and *El Ciudadano Simon*, by Manrique de Lara.

Avila (Spain).—A great Festival was held in honour of Vittoria, who was born here about the middle of the 16th century. A Mass by the celebrated composer was given under the direction of F. Pedrell, who also produced some more of Vittoria's sacred works at a smaller concert.

OBITUARY.

ANDREA BERNARDINI, pupil of Rossini at the musical "Liceo" of Bologna, and intimate friend of Pacini, composer chiefly of sacred music; died at an advanced age.—CYRIL DE CORDOSO, Portuguese, composer of several successful comic operas and operettas.—IGNACIO PORTO-ALEGRE, professor of singing at Rio Janeiro, composer of choral and other works, musical litterato and critic; aged 45.—MADAME EDGAR QUINET, widow of the celebrated author, herself a writer of merit, *inter alia* of the book, "Ce que dit la Musique"; died at a very advanced age.—ALEXANDRE GOUDROY, distinguished violinist and teacher at the "Association of Musical Artists" at Amiens.—CARLO CORONINI, celebrated violinist and founder of a Quartet Association at Trieste, teacher and composer.—PIETRO LABRIOLA, composer of some popular songs; aged 80.—GIOVANNI CAROTTI, lawyer, and for many years director of the musical journal, *Il Pirala*, of Turin; aged 70.—ERNST WEISSENBORN, musical director at Nordhausen and composer of over 200 vocal pieces, mostly humorous; aged 73.—FRANZ KAIM, senior of the firm of Court pianoforte makers and founder of the Kaim Orchestra and Musical Institute at Munich; aged 78.—KARL ALEXANDER, 3rd Grand Duke of Saxe-Weimar, the senior of German sovereigns; born 1818; ruled since 1853; the great patron of Liszt, von Bülow, Raff, and a host of musical and other artists.—JULES COHEN, composer of *Maitre Claude*, *José-Maria*, and other operas, songs, etc., aged 70.—A. WALDAUER, founder of the Beethoven-Conservatorium, St. Louis, U.S.—GIUSEPPE VERDI, the veteran Italian maestro, at Milan, January 27th. Born in the year 1813, the same year as his great contemporary Wagner, his first work, *Oberto, Conte di S. Bonifacio*, was produced at Milan in 1839. Several operas which followed, notably *Ernani*, achieved success, but his world-wide fame dates from the production of *Rigoletto*, 1851, and *Il Trovatore* and *La Traviata*, both in 1853. *Aida* was produced at Cairo in 1871, *Otello* in 1887, and the last, *Falstaff*, in 1893.

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